

WOMAN'S VARIED INTERESTS

New Ways of Serving

Eggs for Breakfast

Egg Zephyrs.
Beat up four eggs; add seasoning of salt and pepper, four tablespoons of thick cream, three tablespoons of melted butter, six tablespoons of raw dried haddock that has been rubbed through a sieve, six filleted anchovies and two tablespoons of grated cheese, mix and add the juice of one lemon. Divide the mixture into small buttered moulds. Cover with buttered paper and steam until set. Turn out and when cool dip in flour, brush over with beaten egg, roll in bread crumbs and fry in smoking-hot fat.

Eggs with Cucumber.
Mash one pint and a half of boiled and drained potatoes; add two tablespoons of melted butter, two tablespoons of hot cream, salt and pepper. Arrange the potatoes in the form of nests on hot plates and drop one egg into the center of each nest; sprinkle over with a little grated cheese and bake in a moderate oven until set. Serve hot, surrounded by potato straws.

Eggs With Cucumber.
Peel thinly one large cucumber, cut off the ends and divide into two-inch pieces. Stamp out the centres with a round cutter, place them in a buttered baking-pan with a little stock, cover with buttered paper, and cook until

Made-at-Home Silk Corset Covers

ONE dainty little lady who did not like beribboned and belaced undergarments had several most attractive corset covers which were easily and quickly made from China silk—and this is how it was done.

Buy a yard and an eighth of twenty-four-inch silk, fold the ends of the material together and cut a waist of kimono style, cutting out the neck the proper depth and opening the garment down the front. Stitch up under-arm seams and make small hem around neck, through which narrow ribbon is run. The tiny sleeves are finished with the selvedge, and elastic is run through the hem at the waist line.

Irish Picot for Neck.
The front is finished with snappers, which may be bought already sewed on tapes, and so are easily adjusted. A fine Irish picot makes the daintiest sort of finish for the neck.

Shields Not Noticeable.
Shields are scarcely noticeable when sewn in this little under bodice, and the soft silk makes the lace or net or organza blouse appear a bit more dainty. The silk may be kept white a long time by using plenty of bluing in the rinsing water.

Not for Ladies but for Actresses Are Present-Day Clothes, Says Mme. Yorska.

And Therefore Dresses Are Flamboyant and Extreme, the French Actress Declares.

"THEY don't make dresses for ladies any more, only for actresses," Mme. Yorska, protégée of Bernhardt, who is now appearing in "La Femme Passant," stood up and surveyed her dress in the long mirror. It was a charming black velvet affair, ingeniously draped, the bodice trimmed with cloth of gold and tulle edged rhinestones. She was putting the fin-

Mme. Yorska in a Callot chemise dress of white lace with silver bands, foundation and bottom of silver thread lace.



Flare upon flare distinguishes the putty-colored gabardine street suit worn by Mme. Yorska.

In most instances it is not the dress which is chosen. The French woman thrills makes her own negliges. She adores making her tea gowns. Gilding, in New York, made this. They have made all my costumes for this play."

Fashions Created for American Women
Mme. Yorska then turned to that subject which is of especial interest at present—the American woman and her ability to dress well.

"Why, you are wonderful," she exclaimed, putting a final dab of paint on her cheeks. "It is for the American women that the fashions are created—yes, in Paris. There are a few Americans who go over, and it is for them that designs are made. Other styles emanate from each one of these. The people who wish to see fashion, to see the restaurants and observe the American woman. She knows how to carry them, and it is her characterization of garments that they emulate. There are but three or four really well dressed French women."

Women Here Too Fashionable.
"The criticism that I would offer is that the American women are too fashionable. One walks along the avenue and sees very many of the same costumes, the same size or that, a lack of originality, an ironclad conformity to the mode of the minute. That, of course, is true of the bourgeoisie. They wish to be quite proper, they wish to have something beautiful that some one else has had, and they plagiarize, their tailor does, which is quite as bad."

"I can remember a certain blue serge dress that I saw once. But then I saw it again ten thousand times. This is a criminal. You should all wear uniforms, then you would be certain of being of the mode. Your big shops here see an attractive model and turn out thousands exactly like it, and it is entirely the fault of the women who wear it. No French woman would permit that. She would never return to a couturier who did that. In Paris each one has the soul of the artist and desires to create. He does not want to be a machinist and sell soldier suits."

Prefers Small Shops.
"And that is another point of difference. We have no big, beautiful shops such as you have here. The French woman prefers to have her dresses made for her and not buy the dress that has been made for anybody who wants it. There are very many more efficient small establishments, and that is what I think you should cultivate here. It is conducive to better taste, less tendency to exaggerate to attain to individuality."

Ten minutes later Mme. Yorska showed, among other things, how little

The Silhouette of Grandmother's Day Has Come Back



This picture, which gives such a brief, vivid, emphatic impression, had its last revival more than two generations ago.

At first it was "something different" as a present from one artist to another. Then the public wanted silhouettes too. In a short time a great demand has grown.

How it came about a clever writer will tell you in the Woman's Section next Sunday. There are some improvements on the old-fashioned kind which every woman will want to know about—particularly the woman artist.

The Sunday Tribune

Order from your newsdealer to-day.

BIG DAY FOR SOCIETY BUDS

Many Debutantes Make Their Bows and Welcome Friends to Dinner, Dance or Theatre—Seven Others Have Coming-Out Parties To-night.

Mrs. Richard A. Penbody gave a reception yesterday afternoon at her home, 123 East 73d st., to introduce her daughter, Miss Constance Penbody. Receiving with Mrs. Penbody and the debutante were Miss Helen Ridgely Morgan, Miss Caryl Hackstaff, Miss Vera Cravath, Miss Priscilla Penbody, Miss Esther Auchincloss, Miss Margaret Erhart, Miss Almy Gilford, Miss Margaret Seton Porter, Miss Ruth Hayden, Miss Margaret Warren, Miss Faith Hayden, Miss Eleanor Hartshorne and Miss Dorothy Keene Taylor. After the reception there was a dinner, and later informal dancing for the receiving party and a number of young men, among whom were W. Travers Jerome, Jr., Jesse Hoyt, Matthew Looman, J. Horton Ijams, Donald Carr, John Ballantine, L. Stuart Wing, Jr., Maynard Iveson, H. Brown, Bradish J. Carroll, Jr., and Henry C. Cushing, 3d.

Many of the younger set went over to Montclair, N. J., yesterday for the reception given by Mrs. Nathan T. Porter to introduce her daughter, Miss Helen L. Knickerbocker Porter. In the receiving party were Miss Esther Cleveland, Miss Marion Cleveland, who was introduced last week; Miss Josephine Nicoll, Miss Katherine W. Porter, Miss Claire Van Lennep, Miss Charlotte Sawyer, Miss Margaret Paine, Miss Eleanor Hartshorne, Miss Martha J. Nicholson, Miss Helen Adams, Miss Eleanor Baxter, Miss Virginia R. Scully, Miss Margery Quett, Miss Elsie Waller, Miss Charlotte Broome and Miss Elizabeth French. A large dinner and dance was given in the evening at the Orange Country Club for the receiving party and out-of-town guests.

Mrs. Daniel B. Childs introduced her daughter, Miss Kathryn Cass Childs, at a reception yesterday afternoon at her house, 58 East 81st st. Dinner and dancing followed. The debutante was assisted in receiving by Miss Julia Ford, Miss Barbara Thaw, Miss Frederica Peterson, Miss Phyllis Williams, Miss Louis Homer, Miss Angus Keller, Miss Marian Drake-Smith, Miss Adelaide M. Parker, Miss Sarah Williams and Miss Katherine Lyon.

Miss Mildred Sawyer made her debut yesterday afternoon at a reception given by her mother, Mrs. Philip C. Sawyer, at her residence, 109 East 78th st. The reception was followed by a dinner for the receiving party and an equal number of men, whom Mrs. Sawyer later took to the theatre to see Marie Tempest and to a supper at the Colony Club.

Miss Sawyer, in a gown of white chiffon over white satin, with a white chiffon velvet sash, and Mrs. Sawyer, in royal blue velvet and chiffon, were assisted in receiving by Miss Frederica Peterson, Miss Barbara Ford, Miss Sympsona Sturges, Miss Carolina Warburg and Miss Elmer Keep.

Miss Ruth Singer was formally introduced to society yesterday afternoon at a reception given by her mother, Mrs. Arthur J. Singer, at her residence, 11 East 78th st. The debutante was assisted in receiving by Miss Marietta Chapin, Miss Emma Austin, of Detroit, Miss Marie Louise Steinway and Miss Cornelia Woolley. The reception was followed by a small informal dance and supper. The additional guests were Mrs. Frances Bedford, Mrs. Walter Vile, Richard C. Patterson, Jr., Kenneth Patterson, Robert H. Stahan, Albert Smylie and Sidney Singer.

Miss Singer wore a gown of white chiffon and silver, and Mrs. Singer's gown was of light blue velvet.

Mrs. George Henry Macy, of 22 Riverside Drive, gave a reception yesterday afternoon to introduce her daughter, Miss Kathleen Macy. They were assisted in receiving by Miss Lillian Talmage, Miss Helen Flake, Miss Sympsona Sturges and Miss Anna Ballard.

Mrs. Macy is giving a dance for her daughter December 19.

Seven debutantes will be added to-day to the list of those who have already made their bows to society. Receptions will be given this afternoon by Mrs. A. Blair Thaw for her daughter, Miss Barbara Thaw; by Mrs. Thomas H. Barber for her niece, Miss Estine

"Just Say" HORLICK'S

It Means Original and Genuine Malted Milk The Food-drink for All Ages.

More healthful than Tea or Coffee. Agrees with the weakest digestion. Delicious, invigorating and nutritious. Rich milk, malted grain, powder form.

A quick lunch prepared in a minute. Take no substitute. Ask for HORLICK'S. Others are imitations.

BESIDES THE LOOKS—THE COMFORT

A smooth, soft skin not only looks better, but it feels better, too. You are far more comfortable than if your face and hands are rough, red and chapped. VELOGEN has been well called "Beauty's Guardian"—but it is also "Comfort's Companion."

Apply it freely to your face and hands on retiring—and again in the morning, wiping off what the skin will not absorb. Your skin will speedily respond—becoming smooth, soft and delicate to the sight of others and feeling wonderfully clean and comfortable to yourself.

VELOGEN used before motorizing or any outdoor exercise helps wonderfully.

At any drug store—25c a tube.—Advt.

If It's Advertised in The Tribune It's Guaranteed. See Editorial Page, First Column.

LONG WAISTS GROW LONGER

But How Much Longer No One Knows; Yet at the Same Time Short Waists Grow Shorter.

HOW much longer does the waist mean to become. Nobody really knows any more about what will eventually happen to the waist line than one did about skirts when six or seven years ago they began to narrow, or than one now does about ultimate fullness of skirts which are constantly attaining additional width.

Elongated Waist and Slender Hips.
The advantage of elongating the waist is obvious at this period of fashion's history, when there is a craze for looking abnormally slender about the hips. That long lines from the shoulders half way to the knees lend a graceful appearance to the figure there is no denying. The simplest means of creating that effect is by means of a belt which may be drawn far over the hips.

It is a good plan also to have that belt come well above the normal waist line. In fact, the recipe for acquiring a long waisted appearance is to wholly abolish the waist.

This eradication is most skillfully ac-

ing wrist-long sleeves. This model is smart in all white and eminently practical in black.

Green Satin Bodice.
Cut-in-one girdles and bodices are manifestly the solution of how to seem to possess the long waist which careless Mother Nature has not bestowed. A model which may owe its creative idea to the overworked and short-lived reincarnated 1880 basque is of darkest green satin and tulle. The bodice of satin, running high at the back of the neck, crosses at the bust over a "modesty" of folded white tulle, and diagonally dropped to several inches below the waist is fold-swathed about the hips upon a jet-paillette hand-trimmed and monkey fur-fringed overskirt of green tulle. The pelt fringe ends almost at the ankles upon a plain cut and moderately wide satin skirt, and more of the fur falls over the tops of the tulle elbow sleeves. There the monkey fringe edges three-cornered epaulettes of jet-paillette net, which, pointing over the arm tops, go squarely across the base of the neck and provide an apology for a collar. Anyhow, it is the only one to which the bodice of this daintily simple little afternoon frock can lay claim.

Sash Matches Frock.
What a skillfully placed sash will contribute to the artistic elongation—not to say, vanquishing—of the waist almost passes belief. The task looks less labored when the sash matches either the material of the frock or its trimmings. One of the best examples of the former scheme is an afternoon house model in two shades of blue silk and one shade of blue chiffon. The skirt of the darker hue is deeply bordered with paler tone, and a bit scant. But its silhouette is correctly widened by a full-pleated upperdress of blue chiffon bordered twice—once broadly, once narrowly—with pale line-broken dark blue velvet. The second and narrower border encircles the hips' base and over it falls, at back, the joined ends of a broad sash of velvet and silk precisely matching the border's pattern and colors.

At front-center, three inches below

ishing touches on her toilet before appearing before the French Drama Society, at the little theatre atop the Century.

"There are no more ladylike clothes," she continued. "My mother used to wear ladylike dresses. It is a pity that it has changed. This year, however, with the yards and yards of tulle that they are using, it is slightly better. Today actresses set the fashion, and that is why I made that remark. The dresses are extreme, flamboyant."

Personality Changes with Frocks.
Mme. Yorska never dresses conspicuously on the street; in fact, she never makes it a point to have stress laid upon her costume. Even in vaudeville, that many quick-change sphere, she wore only the simplest of black satin gowns, absolutely unadorned with jewels.

"Yes, I like to wear black," she contemplated. "Color and dresses affect one's mood and mentality enormously, do you not agree? I am a different person when I wear different clothes. My personality is changed when I take off a black gown and put on a purple one. Black and white I think is more expressive of me than any other color costume." Her eyes, which do so great a part of her interpretation for her, brooded somberly.

"Black and white express the contrasts of my disposition—extreme brightness—and the contrary. How do I feel in red? Ah, you must not ask that. When I look in the mirror and

But when I wear purple—you know my favorite color is purple, and my boudoir at home is all in that color—then I feel as if I wanted life to last a thousand years. Then I feel as if life were all beautiful sunsets and perfect happiness."

She placed her hands on her hips and tilted her head to one side. "The actual building of a gown and the lines of a hat affect one, too," she went on. "It is not conscious, or other than utterly spontaneous, but one gown calls for one posture, and one hat makes one carry one's head far differently than another might. We stand pertly to carry out the impression hinted at by a gown and insensibly our trend of thought is quickened. This is a pretty dress, don't you think so?" It was her costume for the first act.

Wear Dresses Too Much.
Then she frowned slightly. "Do you know one curious thing you do here? You wear dresses too much—at home, I mean. The French woman seldom wears a dress in the house—she uses tea gowns. No sooner they enter their homes than they put on undress attire, although it may not properly be called that. They remove their corsets and put on one of the graceful garments, soft, unconfined, scarcely revealing the lines of the figure. They wear them to receive visitors, formal as well as informal, and, indeed, look charming in these costumes. You sit about so stiffly in your homes. Often when I come home but for ten minutes, I unthinkingly fling off my garments and slip into one of my negliges."

Mme. Yorska picked up the pink and gold tea gown she wears in the third act.

"That is a ladylike costume. It is very feminine. Why don't they make more feminine garments—for all occasions as well as for these? This is very pretty, I think. But, then, a French woman is always fond of her negliges. If there is a choice between a tea gown and a dress I have no doubt that

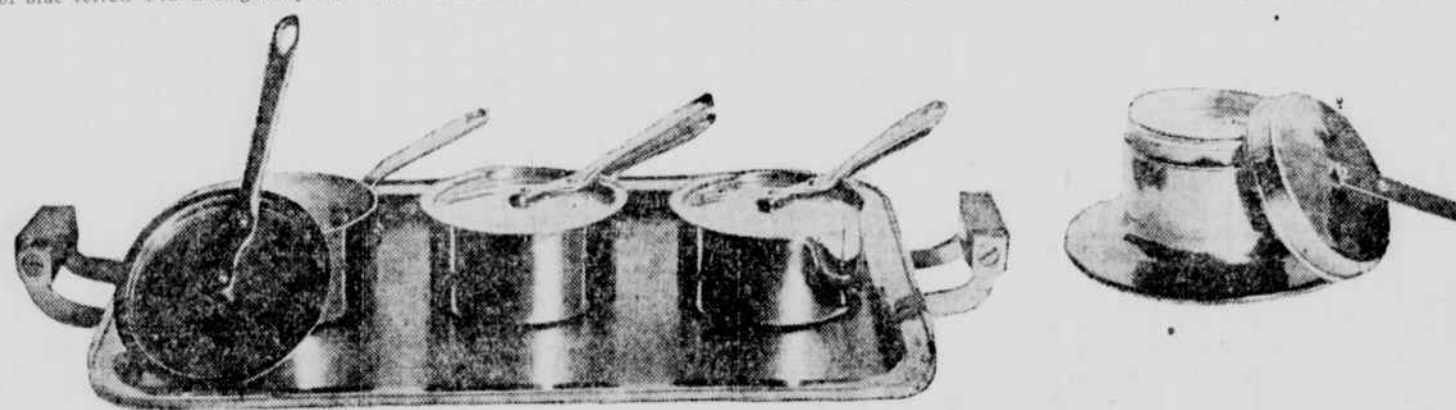
clothes mean to an actress. She also showed that clothes, if proper, that is, pretty and becoming, may be at once forgotten and remain in the picture only unconsciously to the spectator. They are atmosphere, felt, not understood.

See myself in red I think that my face is not as young as it used to be." She sighed, but her remark was flagrantly untrue and her fears needless.

"It needs a very young face and a perfect complexion to carry off red,

wise from the front, the sash effectively disguises the waist's location. It perfectly blends the upper skirt with the bodice, whose bishop sleeves, starting under velvet and chiffon epaulettes, are twice banded at the wrists with velvet ribbon."

SET of individual metal casseroles will surely delight the heart of any housewife. The casseroles are \$1 25 each, the tray \$1 10 and solid alcohol containers for the casseroles are 40 cents each.



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Food Prices at the Free Markets

VEGETABLES AND FRUITS.

Lettuces, a head	.05 up
Carrots and beets, four bunches for	.05
Spinach, 5 quarts for	.10
Celery	.05 bunch
Cranberries	.06 quart
Oranges	.25 doz. up
Grapefruit	.05 each
Pineapples	.20 up
Apples	.10 quart
Lemons	.10 doz.
Bananas	.10 doz.

MEATS AND FISH

Turkeys	.23 lb. up
Codfish	.07 lb.
Salmon	.20 lb.
Spanish Mackerel	.16 lb.
Fresh Ham	.20 lb.
Smoked Ham	.18 lb.
Rib Roast Beef	14 to .20 lb.
Steaks	.20 lb.
Leg of Lamb	.20 lb.
Lamb Chops	.25 lb.
Chicken	.18 lb. up

The names of the shops where this tea set and other gifts pictured here from time to time can be obtained will be furnished on receipt of the request, accompanied by stamped and self-addressed envelope.



A FIREPLACE tea set of five pieces is almost an ideal Christmas gift when it comes, as does this one, in Russian brass, at the reasonable price of \$7 50.

In the Shops

IT is surprising to note how very grown-up the little girls' styles are this year. They wear shirtwaist and separate skirts, they wear coats, they wear overskirts, and these garments look wholly adorable and not a bit like copies of an unsuitable style. One shop is selling pleated skirts in blue serge or plaid, for little girls as young as five years. These are usually worn with middie, and are pretty and extremely useful. Price for serge, \$6.50, and for the plaid, \$7.50.

Black Corduroy Romper Dress.
Perhaps you have always thought that black was "terribly" old and that it was ludicrous to think of a child's wearing it. But they are just as grown up in that respect as in the matter of their gown's lines. Black corduroy rompers, with a little colored trim, are exceptionally pretty. A very pretty street costume—that is, dress and hat—was in black velvet. It was very charming in bright green, deep and uneven yoke was a vestee of cream colored embroidered batiste, and over it a sailor collar of the same material, which also formed the cuffs. Price \$15.

complished in a restaurant dinner gown of Caroline Testout rose satin and silver paillette Brussels net. The satin skirt, although voluminous, is so caught in at the ankles—before stretching backward into a long train—that its effect is rather unusually narrow. This silhouette, while broken, is not noticeably widened by an overskirt of net, silver paillette rose-pattern bordered, which falling along to the knees at front, is dropped to the ankles at back and right side. At the left side it is lifted much higher. Over that hip strays a spray of velvet roses which starts at the close closing of a deeply drawn-down satin girdle, built-in-one with a bodice stopping at the centre of back and front and passing close under the arms.

It is, however, charmingly built up and veiled with a draping of paillette-bordered net, which, crossing the shoulders, forms half sleeves—opened over the tops of the arms—and simulates a bolero that joins on the bust under a second velvet rose spray. The little coatee of net veiling the back of the neck to the base of its snape makes a moderately deep V at front-center, which is attractively balanced by cling-